

PRICED

OLD MASTERS
PRIMITIVE AND EARLY
RENAISSANCE PAINTINGS
GOTHIC AND
RENAISSANCE SCULPTURE
FRENCH AND OTHER
XIX CENTURY CANVASES

Property of the Estate of the Late
RENE GIMPEL, Jr

AND OF
HANS SKUTETZKY
and Other Owners



Public Auction Sale
December 8 at 8 p. m.

PARKE-BERNET GALLERIES • INC

980 Madison Avenue . NEW YORK 1949

SALE NUMBER 1106

FREE PUBLIC EXHIBITION

From Saturday, December 3, to Date of Sale

Weekdays from 9:30 to 5 + Closed Sunday

PUBLIC AUCTION SALE

Thursday Evening, December 8

at 8 p. m.

EXHIBITION AND SALE AT THE
PARKE-BERNET GALLERIES · INC

980 MADISON AVENUE • 76TH-77TH STREET

NEW YORK 21

TRAFALGAR 9-8300

‘ ‘ ‘

Sales Conducted by

H. H. PARKE

L. J. MARION + A. N. BADE

H. E. RUSSELL, JR. and A. NISBET

1949

OLD MASTERS

DUTCH , FLEMISH , FRENCH , BRITISH

PRIMITIVE & EARLY RENAISSANCE
PAINTINGS

GOTHIC & RENAISSANCE SCULPTURE

FRENCH & OTHER XIX CENTURY CANVASES

Property of the Estate of the Late

RENE GIMPEL, Jr

By Order of the Ancillary Administrator

AND OF

HANS SKUTETZKY

New York

AND OTHER OWNERS



Public Auction Sale
December 8 at 8 p. m.

PARKE-BERNET GALLERIES · INC

NEW YORK • 1949

The Parke-Bernet Galleries
Will Execute Your Bids
[MAIL • TELEPHONE OR TELEGRAPH]
Without Charge
If You Are Unable to Attend
the Sale in Person

PRICED CATALOGUES

A priced copy of this catalogue may be
obtained for one dollar for each
session of the sale plus
the cost of the
catalogue

PRINTED IN THE U.S.A.

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.
2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.
3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot", then bids are to be for the lot irrespective of the number of articles described in such item.
4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.
5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.
6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article, or lot, reoffered for sale.
7. Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, consignors reserve the right to bid.
8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.
9. Articles sold and not paid for in full and not taken by noon of the day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall thereupon be forfeited as liquidated damages, or it may resell the same, without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

11. Unless purchased for resale, the buyer will be required to pay the Federal Excise Tax equivalent to 20 per centum of the price for which sold on jewelry, clocks, silver, gold, furs, etc. However, articles of these categories sold for certain classes of consignors are exempt from this tax. Items in this catalogue subject to the Federal Excise Tax are designated by an asterisk (*).

12. Unless exempt from the payment thereof, the buyer will also be required to pay the New York City sales tax of 2 per centum of the price for which all articles are sold.

13. The Galleries, subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but without charge for its services, will undertake to make bids for responsible parties approved by it. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to be bid "For the Lot". The Galleries reserves the right to decline to undertake to make such bids.

14. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

15. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

Sales Conducted by

H. H. PARKE

L. J. MARION • A. N. BADE

H. E. RUSSELL, JR. *and* A. NISBET

PARKE-BERNET GALLERIES • INC

980 MADISON AVENUE • 76TH - 77TH STREET • NEW YORK 21

Telephone TRAFALGAR 9-8300

Cable PARKGAL

HIRAM H. PARKE • *President*

ARTHUR SWANN • LESLIE A. HYAM • LOUIS J. MARION

Vice-Presidents

MAX BARTHOLET • *Secretary & Treasurer*

LIST OF ARTISTS

DUTCH, FLEMISH, FRENCH AND BRITISH OLD MASTERS

	CATALOGUE NUMBERS
BEECHEY, Sir William, R.A.	18, 41
BEYEREN, Abraham van	26
BOL, Ferdinand	4
BRAKENBURG, Richard	5
CAMPHUYSZEN, Govert	21
CLAESZ (HEDA), Pieter	27
CUYP, Aelbert	28
CUYP, Benjamin Gerritsz	38
DANLOUX, Henri Pierre	40
DUGHET (POUSSIN), Gaspard	25, 43
FRAGONARD, Jean Honoré (Attributed to)	11
GOYA, Francisco José de	19
GOYEN, Jan van	17, 23
HELST, Bartholomeus van der	30A
HOOGH, Pieter de	22
HUET, Jean Baptiste	1
LAWRENCE, Sir Thomas, P.R.A. (Attributed to)	6
LOTTO, Lorenzo	33
MAGNASCO, Alessandro	39
MOOR, Carel de	3
MOREELSE, Paulus	29
NATTIER, Jean Marc	37
OSTADE, Adriaen van	10
PALAMEDESZ, Anthonie	8
PEETERS, Bonaventura	9, 20
PIRANESI, Francesco	2
RICCI, Sebastiano	44
ROBERT, Hubert	34, 35
ROBUSTI (TINTORETTO), Domenico	32
ROMNEY, George	42
SAFTLEVEN, Cornelis	24
STOOP, Dirk	31A
STORCK, Abraham	7
TENIERS THE YOUNGER, David	13, 30
VAN DYCK, Sir Anthony	31
VIGÉE-LEBRUN, Marie Louise Elisabeth	36
VINCKEBOOMS, David	14
WERFF, Adriaen van der	16
WYNANTS, Jan	15

ITALIAN AND OTHER PRIMITIVES AND EARLY RENAISSANCE PAINTINGS

	CATALOGUE NUMBERS
ANTWERP MASTER	48
BALDUCCI, Matteo	55
BLES, Herri Met de	57, 58
CAROLIS, Jacopo de	56
CONEGLIANO, Cima da	49
FIORE, Jacobello del	53
FRANCO-FLEMISH SCHOOL	50
GARBO, Raffaellino del	54
KOFFERMANS, Marcellius	51
MAESTRO DEL BAMBINO VISPO	52
NORTH ITALIAN MASTER	46
RHENISH SCHOOL	45
SOUTH GERMAN SCHOOL	59

GOTHIC AND RENAISSANCE SCULPTURES

FRENCH SCHOOL	60, 62, 67, 69
HOUDON, Jean-Antoine	73
ILE DE FRANCE, School of the	63
LOIRE, School of the	61
PILON, Germain	71
RHEIMS, School of	64, 65
SIENESE SCHOOL	66
SOUTH GERMAN SCHOOL	68
SOUTHERN FRENCH (OR SPANISH SCHOOL)	70
VITTORIA, Alessandro	72

FRENCH AND OTHER NINETEENTH CENTURY PAINTINGS

BLAKELOCK, Ralph Albert, N.A.	90
BONINGTON, Richard Parkes	75
CAZIN, Jean Charles	78, 79
CLAYS, Paul Jean	87
COROT, Jean Baptiste Camille	83
COROT, Jean Baptiste Camille (Attributed to)	88
COURBET, Gustave	77
DUPRÉ, Jules	81
HEALY, George, N. A.	89
ISABEY, Louis Gabriel Eugène	80
KNAUS, Ludwig	74
MAUVE, Anton	76
PAILLET, Fernand	86
SCHREYER, Adolf	84
SHAYER, William J., Sr.	85
VOLLON, Antoine	82

EVENING SESSION

Thursday, December 8, 1949, at 8 p. m.

CATALOGUE NUMBERS 1 TO 90 INCLUSIVE

DUTCH, FLEMISH, FRENCH AND BRITISH OLD MASTERS

- 5- JEAN BAPTISTE HUET FRENCH: 1745-1811
1. *WOMAN WASHING*. A young farm girl stands at a wash trough in profile to the right, bending over her laundry; before her at the right, a chubby little boy, with his back to the observer, is seen watching her work. (*Gimpel Estate*)
Chalks on brown paper: 15 x 10½ inches

- 20- FRANCESCO PIRANESI ITALIAN: 1758-1810
2. *BALLOON ASCENT*. A crowd of officers and ladies in the park of a chateau with tents and stacked rifles, watching the night ascent of a balloon inscribed *A la Paix*. (*Gimpel Estate*) *Engraving heightened with chalk: 18 x 28 inches*

- 35- CAREL DE MOOR DUTCH: 1656-1738
3. *PORTRAIT OF A DIVINE*. Half-length figure to half right, in voluminous black robes with white bands, leaning on a stone parapet, before a glimpse of landscape at the right. Signed at lower right C. D. MOOR, and dated 1677. (*Skutetzky*)
Panel: 7 x 6¼ inches

- 40- FERDINAND BOL DUTCH: 1616-1680
4. *PORTRAIT OF THE ARTIST*. A young man with long auburn hair, at half length facing the observer, his right gloved hand on the table. He is garbed in an ornate black velvet coat with a golden buckle, and a jeweled beret.
Panel: 8¼ x 7 inches

RICHARD BRAKENBURG

DUTCH: 1650-1702

120- 5. *THE SUITORS*. Seated on a wooden stool, a rustic, wearing a red blouse and gray trousers, is smilingly looking up at a young girl who is standing at his left with her arm around his shoulder; three men are watching the group from the right. Signed at lower right with initials R.B. (*Deichmann*)

14 x 11 $\frac{1}{4}$ inches

SIR THOMAS LAWRENCE, P.R.A. (ATTRIBUTED TO)

BRITISH: 1769-1830

120- 6. *PORTRAIT OF A YOUNG MAN*. Head and shoulders of a young man with dark brown curly hair, looking at the observer; he wears a high stock and black coat; rose background. (*Gimpel Estate*)

19 x 15 $\frac{1}{4}$ inches

ABRAHAM STORCK

DUTCH: 1635-1710

160- 7. *VIEW OF A QUAY, WITH FIGURES*. A square with an ornamental fountain surmounted by statuary at the water's edge, with shipping in the harbor beyond; numerous figures are strolling or idling in the foreground. Signed on bales at lower left A STORCK, and dated 1679. (*Skutetzky*)

Panel: 7 $\frac{3}{4}$ x 10 inches

ANTHONIE PALAMEDESZ

DUTCH: 1601-1673

60- 8. *CAVALIER AND LADY*. A young lady, elaborately dressed in a blue-green velvet gown trimmed with yellow and pink, is seated at a table covered with olive green velvet, a wine glass and a lemon on top of it. She is ardently looking up at a cavalier standing behind her chair, holding her right hand in his. He wears a large black plumed hat and peach-colored coat. (*Deichmann*)

Panel: 9 x 7 $\frac{1}{2}$ inches

BONAVENTURA PEETERS

FLEMISH: 1614-1652

10- 9. *SEASCAPE*. A steep rock rises at the right before a gray storm-swept sky; fishing boats in the foreground are battling the violently rolling waves, with breakers sweeping against the rock. (*N. Y. Private Collector*)

Panel: 13 $\frac{1}{2}$ x 19 inches



[NUMBER 10]

650-

ADRIAEN VAN OSTADE

DUTCH: 1610-1685

10. *TAVERN SCENE*. Three rustics are seen carousing in an interior. Two gleefully face each other across a barrel, on which one is leaning his left arm, a half-full glass in his hand; the third stands in the centre, holding a clay pipe in his right hand. Signed at lower right A. OSTADE, and dated 1650. (*Isaac*)

Circular panel: diameter 9 inches

Collection of Raedt van Oldenbarneveltdt, 1902, no. 141

Described and illustrated in C. Hofstede de Groot, *Catalogue Raisonné of the Most Eminent Dutch and Flemish Painters*, 1910, vol. III, p. 249, no. 345

[See illustration]

JEAN HONORE FRAGONARD (ATTRIBUTED TO)

FRENCH: 1732-1806

230 11. *LA FANCHON*. Half-length figure of a young girl holding a partially open box containing a pet animal on her right arm, her left on her hip. She is dressed in a blue-green dress, with white fichu and a kerchief tied under her chin. (*Gimpel Estate*)
12 $\frac{3}{4}$ x 9 $\frac{3}{4}$ inches

Note: Several versions of this subject by Fragonard exist.

DAVID TENIERS THE YOUNGER

FLEMISH: 1610-1690

375- 13. *INTERIOR OF AN ARMORY*. In the background beyond an arch, two figures are seen before a burning hearth; a multicolored banner stands against the beam of the doorway; pieces of armor, a drum and a feathered helmet are strewn over the foreground. Dated on shield 1649.

Panel: 15 $\frac{3}{4}$ x 22 inches

DAVID VINCKEBOOMS

DUTCH: 1578-1629

175- 14. *THE VILLAGE FAIR*. Houses and a church in the background surround a crowded village square with fighting peasants at the left, groups marketing at stalls, rejoicing boors seated at a table and rustics dancing to music. At the left, several couples are seen seated near a wagon, and a patrician couple are walking towards the observer. Proverbial allusions appear in scattered allegories. (*Greeven*)

Panel: 19 x 25 inches

JAN WYNANTS

DUTCH: 1620-1682

210- 15. *LANDSCAPE*. Rolling country with distant blue mountains, enlivened by a little church, windmills and scattered houses; withered oak trees and low bushes are growing at the left near a rivulet, on the edge of which three figures are resting. Before a votive shrine, a herdsman is kneeling in prayer, his cows in a pasture nearby. Traces at lower right of signature. (*Deichmann*)

Panel: 14 $\frac{1}{2}$ x 19 $\frac{1}{4}$ inches

ADRIAEN VAN DER WERFF

DUTCH: 1659-1722

70- 16. *PORTRAIT OF A NOBLEMAN*. Three-quarter-length standing figure, leaning on a stone pedestal in a park with ornamental statuary; wearing a full brown periwig, and wrapped in a brownish red velvet mantle. (*Skutetzky*)

18 $\frac{1}{2}$ x 15 $\frac{1}{2}$ inches



[NUMBER 17]

500-

JAN VAN GOYEN

DUTCH: 1596-1656

17. *LANDSCAPE*. Ranges of sand dunes overgrown with grass, and a gnarled tree at the right, are outlined against a deep-set horizon, overcast with heavy clouds; in the shallows in the left foreground, two fishing boats with men, other figures at a fence at the extreme right and on a knoll in the centre. Signed at lower right with initials J.v.g. (*Florida Private Collector*)

Cradled panel: 13 x 16¾ inches

Collection Porgès, Paris

From the Reinhardt Galleries, New York

[See illustration]



[NUMBER 18]

SIR WILLIAM BEECHEY, R.A.

BRITISH: 1753-1839

18. *PORTRAIT OF A CHILD*. Waist-length portrait of a blonde young girl, her curls falling over her shoulders, slightly turned to the left; she is dressed in a square-necked white gown with blue sash and ruffles around the neckline and her mob cap is tied with a powder blue ribbon. Shaded dark gray background. (*Wash., D. C. Private Collector*)

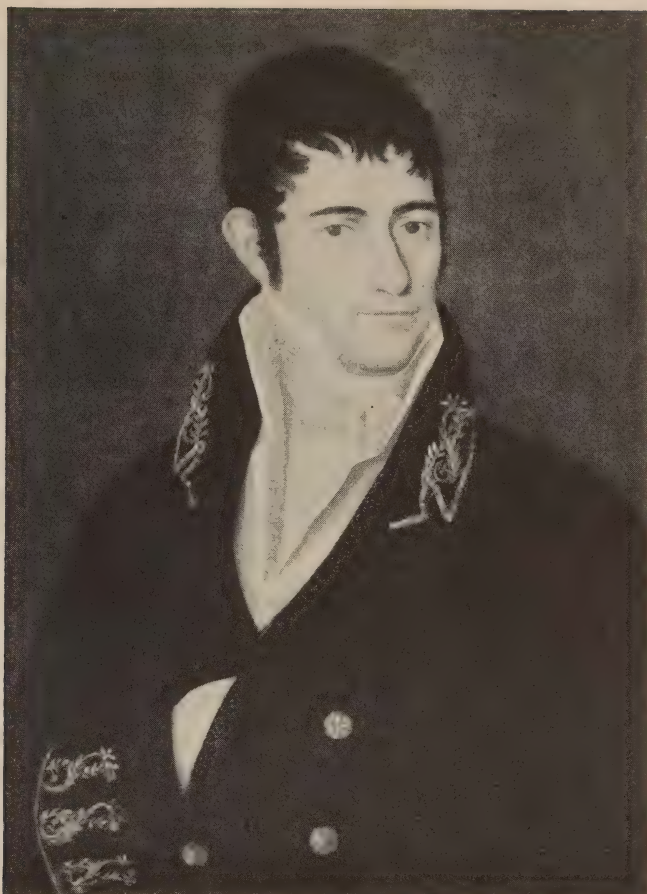
Oval: 21 x 16¾ inches

From Thomas Agnew & Sons, London

From the Reinhardt Galleries, New York

Collection of Isabel Van Wie Willys, Parke-Bernet Galleries, Inc, 1945

[See illustration]



[NUMBER 19]

2300-

FRANCISCO JOSE DE GOYA

SPANISH: 1746-1828

19. *LUCIEN BONAPARTE*. Waist-length figure, with brown hair brushed forward, looking to half right; wearing a double-breasted sapphire blue coat with gold-embroidered collar and cuffs, white waistcoat with high collar and white stock; carrying the right hand in his coat. Gray green background.

25½ x 18 inches

Note: A MS authentication by Dr August L. Mayer, dated January 11, 1936 states that the painting is, in his opinion: "A genuine and most characteristic work by Francisco de Goya painted with all probability in 1801. It represents Lucien Bonaparte (1775-1840), who was Ambassador of France in Madrid until February 1802. He was in intimate political relation with Godoy, the Spanish Prime Minister and Dictator. I suggest, that this portrait was painted as a present from L. Bonaparte to Godoy, the more so as the portrait belonged to a Madrid noble family, descendant

[Continued]



[NUMBER 20]

Number 19—Concluded

of Godoy. I will reproduce the picture in the new edition of my Goya monograph."
A photostat of this certificate will be given to the purchaser.

From the Godoy family of Madrid

Exhibition of Spanish Art of Six Centuries, Rollins College, Winter Park, Fla.,
1946, no. 15

Spanish Exhibition, Denver Art Museum, Denver, Colo., 1946

[See illustration on the preceding page]

530 BONAVENTURA PEETERS

FLEMISH: 1614-1652

20. *VIEW OF THE SCHELDT, WITH FISHING BOATS*. A wide expanse of river with a red brick inn on a low spit of land at the left; numerous Dutch fishing boats are on the water, and in the right foreground two men are bringing a boat towards the sandy shore. Signed at lower right with initials B.P. (Skutetzky)

Cradled panel: 16¾ x 28½ inches

Collection of Frau Werner Dahl, Düsseldorf

Internationale Kunstausstellung, Düsseldorf, 1904

[See illustration]

225 GOVERT CAMPHUYSZEN

DUTCH: 1623-1672

21. *IN THE BARN*. A young peasant woman, in red blouse and blue skirt, is seated on a stool milking a cow and looking at the observer; a white goat lying on the floor beside her, and other cattle in the background. Amid brooms and various milking utensils scattered in the foreground, a cat is crouched, hiding behind one of the heavy beams supporting the roof. (Deichmann)

Panel: 17¾ x 27¾ inches



[NUMBER 22]

600-

PIETER DE HOOCH

DUTCH: 1632-1681

22. *A MUSICIAN IN HIS STUDIO.* A young man with long auburn hair, dressed in a voluminous brocade coat, is seated at a piano, his left elbow resting on the upper board; flutes and a violin are hanging on the wall behind his chair. A 'cello stands at the right, where an open door discloses a glimpse of the adjoining room. (N. Y. Private Collector)

28½ x 23¼ inches

Note: A letter from Dr. W. R. Valentiner, dated August 27, 1947 states the following: "... The Pieter de Hooch looks perfectly convincing. I should think it to be a painting of his last period, about 1675. He must have been at this time much interested in music and the musical instruments in the painting are of considerable interest for the period. . . ." This letter will be given to the purchaser.

Painted about 1675

[See illustration]



[NUMBER 23]

600- JAN VAN GOYEN

DUTCH: 1596-1656

23. *RIVER LANDSCAPE*. The towering walled buildings of a fortified town, with watchtowers on either side, stand on an elevation bordering a wide river; fishing boats and sailing vessels are seen in the background, and a ferry carrying a horse-drawn stage coach crosses the river towards the near bank at the left. Signed at lower right with traces of initials. *Cradled panel: 16 x 28 1/4 inches*

[See illustration]

75- CORNELIS SAFTLEVEN

DUTCH: 1607-1681

24. *PEASANTS IN A CELLAR*. Three rustics are seated around a table beneath a leaded window, through which a faint light flows into the room, illuminating a still life of dishes, brass and earthenware, filled with vegetables. Playing cards, a clay pipe and a goblet on the floor before the group. (*Deichmann*)

Cradled panel: 18 x 24 inches

325- GASPARD DUGHET (POUSSIN)

FRENCH: 1613-1675

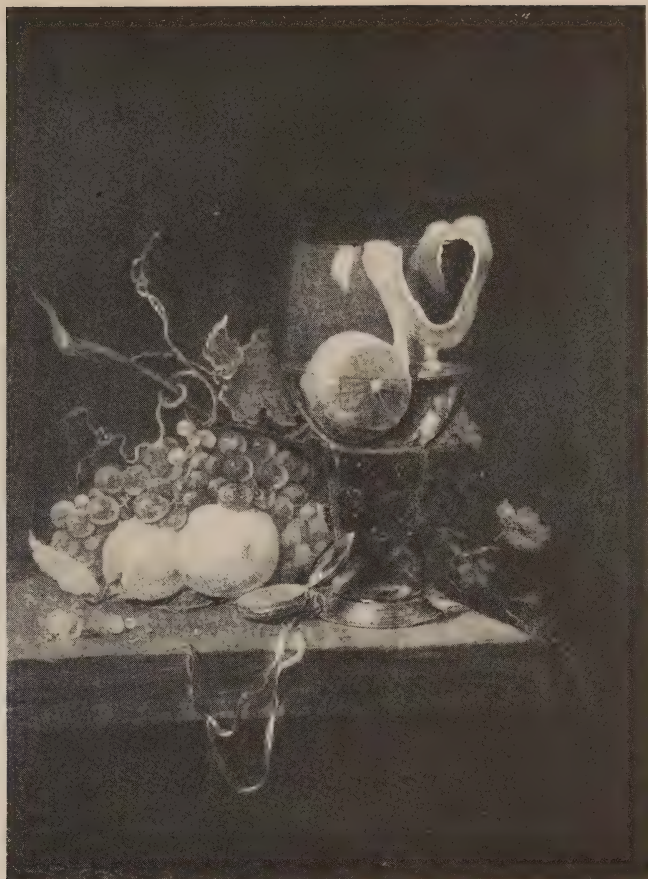
25. *LAC DE BOLSENA*. On the bank of a blue lake in the centre, a fortress in sombre gray shades is outlined against rocky mountains, partially covered with snow and deep heavy overhanging clouds; in front, a shepherd in a rose cloak is watching a flock of goats; trees and low bushes at either side. (*Gimpel Estate*)

37 1/4 x 46 inches

Note: This painting apparently depicts a lost composition by Nicolas Poussin, and was shown in the great exhibition of 1925. It is described by Paul Jamot in the *Gazette des Beaux Arts*, 1925, 2me semestre, p. 113, and illustrated by him, as a copy by Gaspard Dughet after Poussin.

Collection of Don Miguel Beruete, former director of the Prado, Madrid

Exhibition of French Landscapes from Poussin to Corot, Petit Palais, Paris, 1925



[NUMBER 26]

475-

ABRAHAM VAN BEYEREN

DUTCH: 1620-1675

26. *STILL LIFE WITH FRUIT AND A GLASS OF WINE*. Peaches, green grapes on a vine branch, and an open watch with a blue ribbon are strewn on a table beside a tall green hock goblet, which contains wine and a half-peeled lemon; greenish background. Signed on edge of table with monogram A.V.B., and dated 1650. (*Skutetzky*)

Cradled panel: 26½ x 20 inches

625-

[See illustration]

PIETER CLAESZ (HEDA)

DUTCH: c. 1600-1661

27. *STILL LIFE*. On pewter plates, a ham and half-peeled lemons are displayed on a white table cloth, together with a hock glass, a goblet and a wine jug. Gray background. Signed on goblet with monogram P. C. (*Skutetzky*)

Panel: 22 x 33½ inches



[NUMBER 28]

300- AELBERT CUYP

DUTCH: 1620-1691

28. *LANDSCAPE WITH HERDSMEN AND CATTLE*. In a valley, enclosed by steep rocks and a mountainous river landscape in the distance, a young shepherdess in a rose gown is seated on a knoll, her back towards the observer; before her stands a shepherd, his crook in his left hand, pointing with his right to his dog who is guarding a flock of sheep and cattle. (*Florida Private Collector*)

Cradled panel: 21 x 29¼ inches

From the Reinhardt Galleries, New York

See C. Hofstede de Groot, *Catalogue Raisonné of the Works of the Most Eminent Dutch and Flemish Painters*, 1908 vol. IV, p. 69, no. 204

[See illustration]

125- PAULUS MOREELSE

DUTCH: 1571-1638

29. *A SHEPHERD*. A young shepherd, his black cap adorned with a bouquet of flowers, is seen at half-length smiling at the observer; he is wearing a red cloak and white shirt which reveals his right shoulder. In his left hand, he holds a gourd, in his right a bowl, from which he is about to drink. (*Greeven*)

30 x 24 inches



[NUMBER 30]

425-

DAVID TENIERS THE YOUNGER

DUTCH: 1610-1690

30. *BEFORE A COUNTRY INN*. A thatched-roof stone hut, with a wooden signpost at the right, at the edge of a field; three men drinking and smoking are grouped around a barrel in the left foreground before the house; another man in red cap stands near them at a fence, his back to the observer; a servant woman on the doorstep, is about to enter the inn. (*Deichmann*)

Panel: 20 x 33¼ inches

[See illustration]

200-

BARTHOLOMEUS VAN DER HELST

DUTCH: 1611-1670

30A. *PORTRAIT OF A MAN*. Bust-length figure of a man with reddish blond mustache and short beard; he is turned to the left, and gestures expressively with his hand. He wears a large black hat and a pleated ruff over a black damask cloak. (*Gimpel Estate*)

28 x 22 inches

SIR ANTHONY VAN DYCK

FLEMISH: 1599-1641

1400-
31. *ALGERNON PERCY*, 10th EARL OF NORTHUMBERLAND, LORD HIGH ADMIRAL OF THE FLEET. Three-quarter-length figure standing to the right, resting the left hand on the back of a crimson chair, his head turned looking towards the observer. He wears a black doublet and mantle, with high white lawn collar, and blue ribbon of the Order of the Garter, the gloved right hand carried at his hip. Behind him is a seascape viewed through a window, with a ship battling a storm at sea. (*N. J. Private Collector*) 50 x 40 inches

Algernon Percy, 10th Earl of Northumberland (1602-1668), Lord High Admiral of the Fleet, 1638; became (1639) on the eve of the Scottish war, general of all the forces south of the Trent, but was dissatisfied with Charles I's policy; opposed the dissolution of the Short parliament, and in the Long parliament gradually drew to the side of the opposition; accepted (1642) a place in the parliamentary committee of safety, and endeavoured to promote a reconciliation with Charles I; appointed (1644) one of the committee of both kingdoms; became a guardian of Charles I's two youngest children, 1645; one of the commissioners appointed to negotiate with Charles I at Newport, 1648; subsequently headed the opposition in the House of Lords to Charles I's trial; under the Commonwealth and protectorate remained rigidly aloof from public affairs; privy councillor after the Restoration; called by Clarendon 'the proudest man alive'.

The attribution based on a MS authentication by Prof. Dr. W. Martin, Director of the Royal Picture Gallery (Mauritshuis) at the Hague, dated The Hague, July 1916.

Collection of the Duke of Sutherland, London, 1908

From Arthur L. Nicholson, Wyburne, Surrey

Collection of W. H. Darby, Esq.

Collection of Mrs J. T. Herbert Bailly

Exposition d'Art Ancien, L'Art Belge au XVII^e Siècle, Brussels, 1910, no. 173

Dickens Centenary Exhibition of Old Masters, Allom Galleries, New York, 1912, no. 23

Recorded and illustrated in the *Connoisseur*, April 1912, vol. 32, p. 214

[See illustration]

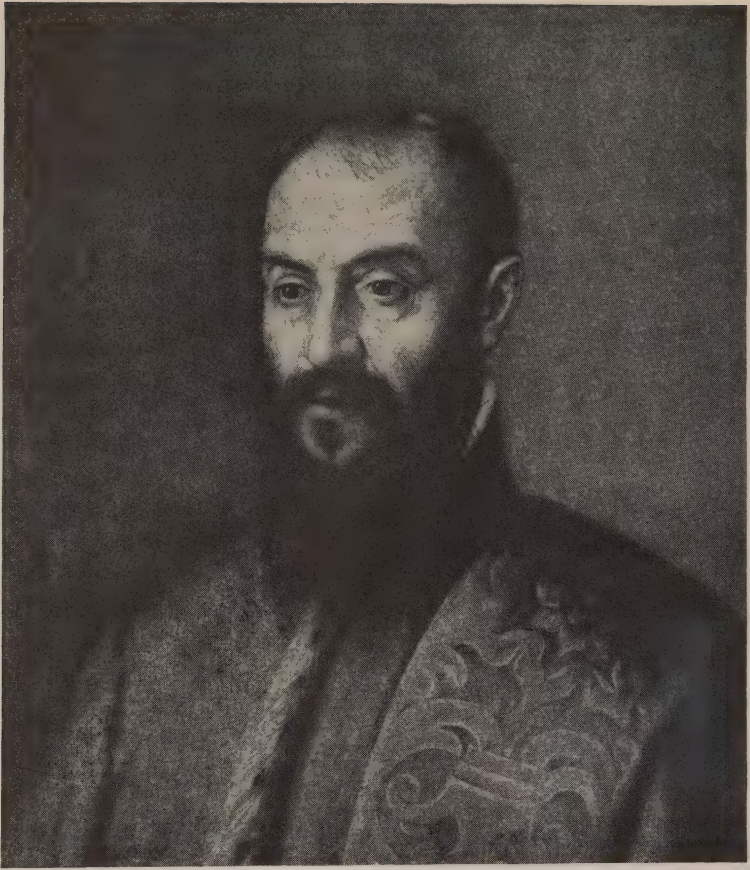
25-
DIRK STOOP

DUTCH: 1610-1686

31A. *THE IMPOVERISHED CAVALIER*. Bust-length figure of a young man with long dark hair, facing the observer; his right hand is pointing to his empty purse which he holds in his left. He is dressed in a black suit, a golden-brown mantle over his shoulders. At the left an old woman, only partly visible, is looking over his shoulder with an expression of dismay, pointing to chalk marks of his 'score' on a wooden panel. (*Deichmann*) 29 x 25½ inches



[NUMBER 31]



[NUMBER 32]

Withdrawn

DOMENICO ROBUSTI (TINTORETTO) VENETIAN: 1562-1637

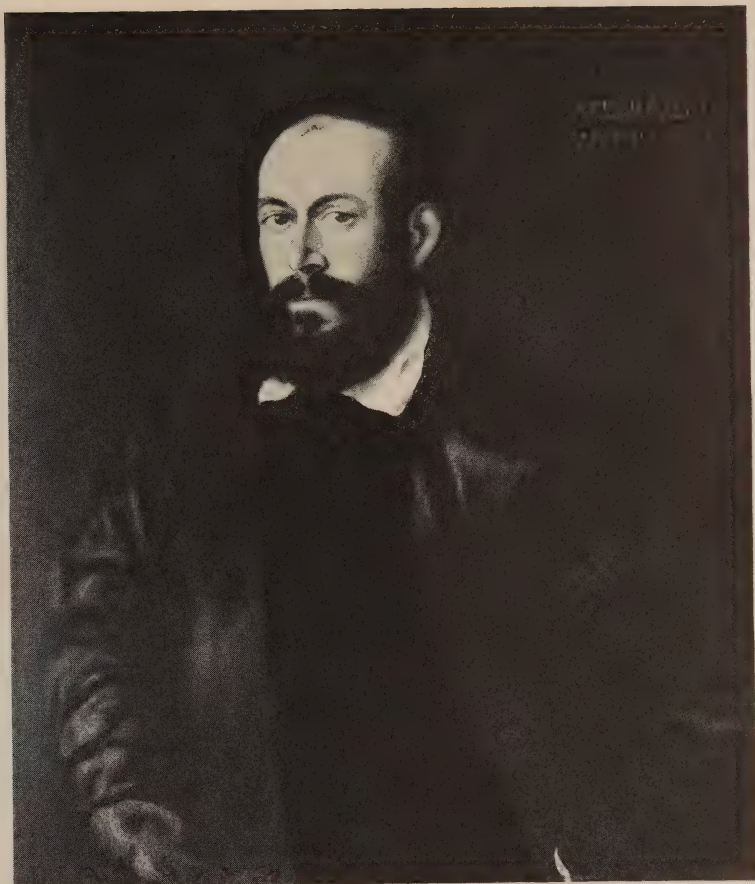
32. *PORTRAIT OF A VENETIAN SENATOR*. Head and shoulders figure of a bearded gentleman looking towards the left, garbed in a wine red robe trimmed with white fur; light brown background. (*Booth*) 26 x 23 inches

Collection of Count Contini, Florence

Collection of Ralph Harmon Booth, Detroit, Mich.

Exhibited at the Detroit Institute of Arts, Detroit, Mich., 1922-23

[See illustration]



[NUMBER 33]

2257

LORENZO LOTTO

VENETIAN: 1480-1556

33. *PORTRAIT OF A VENETIAN NOBLEMAN*. Half-length portrait of a bearded senator, facing the observer, and garbed in a dark grayish black coat over a black velvet vest and plain white collar. Brown background. Inscribed at upper right. (*Skutetzky*)

30 x 25½ inches

[See illustration]



[NUMBER 34]

HUBERT ROBERT

FRENCH: 1733-1808

3100- 34. *VUE D'UN PARC.—I.* A park with a terrace in the foreground approached by steps, adorned with stone lions sprouting water into fountain bowls; on top of the terrace, a pergola in wrought iron surrounds an antique statue. Under an old tree at the right, woman and children amuse themselves, one little girl bathing her spaniel in the fountain; in the rear of the scene, a cascade discharging water high into the air. (*Gimpel Estate*) 62 x 50 inches

Note: This and its companion painting (No. 35) were sold at Christie's on June 14, 1929 in a catalogue of paintings including property from Sir Culling Eardley, Bart., Admiral Spencer de Horsey and others, under nos. 66 and 67, and realized together the sum of 3,550 guineas. They came originally from a Russian collection.

Companion to the following

[See illustration]



[NUMBER 35]

1300—

HUBERT ROBERT

FRENCH: 1733-1808

35. *VUE D'UN PARC.—II.* A towering Roman building with an arched entrance and overgrown with greenery overlooks a park; in the foreground, at the foot of the great staircase, an artificial basin with fountains. Women are busy with their laundry in the left foreground, other figures on the wide staircase and atop the balustrade. (*Gimpel Estate*)

62 x 50 inches

Companion to the preceding

[See illustration]

MARIE LOUISE ELISABETH VIGEE-LEBRUN

FRENCH: 1755-1842

36. *MADAME ELISABETH OF FRANCE*. Portrayed at waist length facing the observer, with powdered coiffure dressed in curls falling to her shoulders, and surmounted by a brimmed hat trimmed with red, blue and white flowers and wheatears. She wears a white low-necked blouse with gray-green bodice tied with a blue bow, and with striped yellow sash. Shaded sky blue background. (Wash., D. C. Private Collector) *Oval: 30½ x 24 inches*

13. 250 — Elisabeth Philippine Marie Hélène de France (1764-1794), known as 'Madame Elisabeth', was the sister of Louis XVI. She was held a prisoner in the Temple, and was guillotined at Paris, May 10, 1794.

A half-length portrait of the same subject, similar to the above in the pose of the head and details of the hat but differing in the dress, was in the Veil-Picard collection, Paris. (*Vide infra* A. Blum.)

An old inscription is still pasted on the back of the stretcher, now partly destroyed. According to the Bryas sale catalogue, it read as follows: "*Madame Elisabeth de France donné à Mme. la Barronne de P. par Mme. la Marquise de Soucy, sous-gouvernante, en 1790*".

Painted in 1783

Collection of the Marquise de Soucy, 1790

Collection of Comte Jacques de Bryas, Paris, 1898, no. 173

From Thomas Agnew & Sons, London

From the Reinhardt Galleries, New York

Collection of Isabel Van Wie Willys, Parke-Bernet Galleries, Inc, 1945

Described in Pierre de Nolhac, *Madame Vigée-LeBrun, Peintre de la Reine Marie-Antoinette*, 1908, p. 137

Compare André Blum, *Madame Vigée-LeBrun, Peintre des Grandes Dames du XVIII Siècle*, 1914, ill. opp. p. 26

Recorded in W. H. Helm, *Vigée-LeBrun 1755-1842, Her Life, Works and Friendships*, 1915, p. 196

[See illustration]



[NUMBER 36]

650- JEAN MARC NATTIER

FRENCH: 1685-1766

37. *MME. ANGELIQUE CLAUDE BEC-DE-LIEVRE*. Half-length figure of a young lady looking smilingly at the observer; her brown hair is entwined with a strand of pearls and a rose bow accentuates the neckline of her low-cut white gown, which is partly covered by a blue *changeant* taffeta wrap. In the background a hilly landscape is discernible beneath a sunset sky. (*Gimpel Estate*)

32 x 25 $\frac{3}{4}$ inches

Mme. Angélique Claude Bec-de-Lièvre was married in 1742 to Charles Louis d'Argonne, Marquis de Rasnes, *Maréchal des Camps et des Armées du Roi*, who died in 1760.

Collection of the Marquis d'Estampes

225- BENJAMIN GERRITSZ CUYP

DUTCH: 1612-1652

38. *PORTRAIT OF A CHILD*. Full-length figure of a little girl, turned slightly to the left and pointing with her right hand to a rosebush; she wears a red dress with slashed sleeves, white lawn collar, cuffs and apron. A white lace cap covers her blond hair. In her left hand she holds a rattle suspended from a silver chain. (*Carmichael*)

45 x 36 inches

250- ALESSANDRO MAGNASCO

GENOESE: 1681-1747

39. *ROMANTIC LANDSCAPE*. Blue mountains and ancient buildings line an inlet where rigged vessels are discernible; at the left rises a steep rock, grown with greenery and crowned by an antique Ionic round temple. In the centre, two lofty trees grow in the romantic wilderness of the foreground, which is enlivened by groups of country folk. (*Gottlieb*)

36 x 46 $\frac{1}{2}$ inches

800- HENRI PIERRE DANLOUX

FRENCH: 1759-1806

40. *DEUX ENFANTS*. Two little blond girls are standing behind a gray stone parapet, one clad in a low-cut white gown and high black hat, and holding a basket of fruit; the younger one at the right, her short hair tied with a large bow and wearing a colorful Italian scarf, rests her head on her sister's shoulder and looks smilingly to the left. (*Gimpel Estate*)

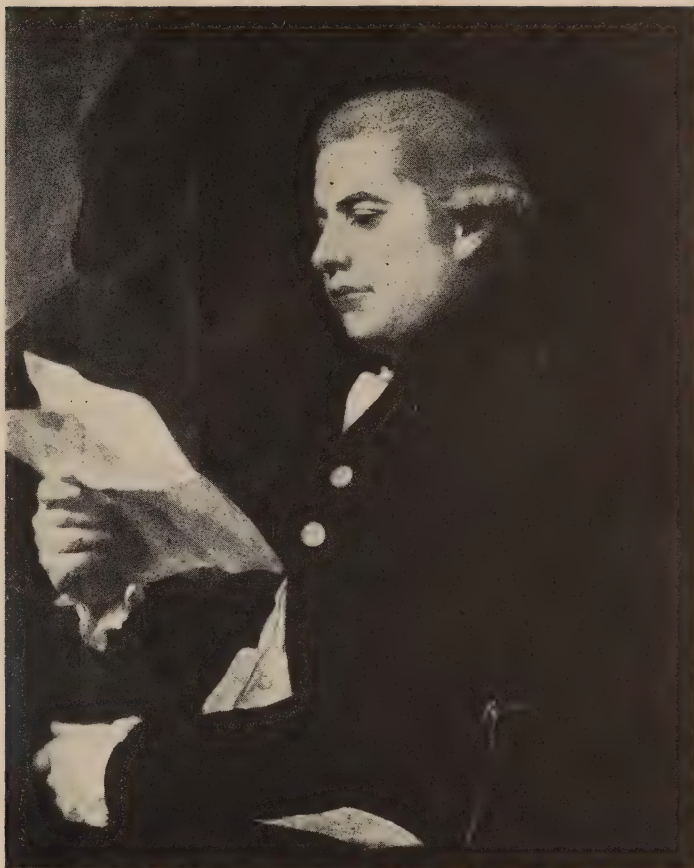
29 x 23 $\frac{1}{2}$ inches

100- SIR WILLIAM BEECHEY, R.A.

BRITISH: 1753-1839

41. *MRS. HILLS*. A young woman seen at half length, is seated in a red armchair, turned slightly to the right and looking at the observer. Her curly brown coiffure is adorned with a white turban entwined with pearls and tied under her chin; white batiste ruffles trim her black chiffon dress.

30 x 25 inches



[NUMBER 42]

350-
GEORGE ROMNEY

BRITISH: 1786-1863

42. *PORTRAIT OF A YOUNG MAN*. Half-length figure of a young man seated in profile to the left, perusing a letter which he is holding in his right hand; he wears a brown coat with high velvet collar and brass buttons, stock and saffron yellow vest. An emerald green drapery in the background. (*Deichmann*)

30½ x 25 inches

[See illustration]

90-
GASPARD DUGHET (POUSSIN)

FRENCH: 1613-1675

43. *ROMAN LANDSCAPE*. Small houses and antique ruins are crowded together on a wooded hillside bordering a narrow road which leads into open country; ranges of mountains in the distance. Herdsmen, one playing with his dog, populate the foreground. (*Gimpel Estate*)

38 x 53 inches

SEBASTIANO RICCI

ITALIAN: 1765-1834

60- 44. *THE MYSTIC MARRIAGE OF S. CATHERINE*. S. Catherine, with crown, seated on the steps of a throne veiled in clouds, is extending her right hand towards the Child, Who is about to put the ring on her finger. He is standing beside the seated and crowned Virgin, surrounded by cherubs. (*Car-michael*)
35½ x 17½ inches

ITALIAN AND OTHER PRIMITIVES AND EARLY RENAISSANCE PAINTINGS

RHENISH SCHOOL

EARLY XVI CENTURY

20- 45. *SS. ANDREW AND JEROME: PAIR ALTAR PANELS*. [A.] Stand-
ing figure of S. Andrew in black cowl, his eyes downcast, the axe on his head; he is holding the martyr's palm in his right hand and a red-bound folio in his left. [B.] Standing figure of S. Jerome with cardinal's red hat and mantle, turned to the left, and holding a model of a cathedral in his right hand. Gold embossed backgrounds. (*Gimpel Estate*)
Lancet panels: 39 x 12 inches

NORTH ITALIAN MASTER

XVI CENTURY

75- 46. *THE ASSUMPTION OF THE VIRGIN*. The Virgin on a crescent-moon, her feet on a red angel head, is seen elevated by six angels holding her mantle, and emerging from a rose-colored sarcophagus which stands before a stretch of landscape in the foreground. A circular golden glory is displayed before a blue sky, in the corners of which cherubs with trumpets emerge from clouds. (*Gimpel Estate*)
Cradled panel: 44 x 44 inches

ANTWERP MASTER

CIRCA 1530

75- 48. *ADAM AND EVE IN THE GARDEN*. Full-length nude figure of Adam and Eve standing at either side of the Tree, the serpent depicted with a human face entwined in the upper branches, Eve offering the apple to Adam. Wooded background with a glimpse of sky at upper right.

Cradled panel: 45¼ x 35¾ inches

Note: This interesting painting of the Antwerp School is considered to be by a follower of Quentin Massys, very possibly the Master of the Mansi Magdalen.

Collection of Stanley Mortimer, Parke-Bernet Galleries Inc, 1944



[NUMBER 49]

535
CIMA DA CONEGLIANO

VENETIAN: 1459-c. 1517

49. *S. JOHN IN A LANDSCAPE*. Standing figure of the youthful Saint, seen from the front, his right hand at his breast, the left extended in an eloquent motion, preaching; a wrap covers an off-white garment. He is standing before a mountain landscape with a view of the village of Conegliano, shepherds with their flock in the immediate foreground. The painter's emblem, a finch, at the lower right.

Panel: 47 x 19 inches

Note: Certificates by Professor Wilhelm Suida, dated Vienna, January, 1928, and by Professor Georg Gronau, dated London, July, 1936, will be given to the purchaser.

This is understood to be the missing wing of a triptych, the left wing and the centre part of which are in the Strasbourg Museum.

Collection of Lochis, Bergamo

[See illustration]



[NUMBER 50]

275- FRANCO-FLEMISH SCHOOL

CIRCA 1520

50. *A DONOR IN PRAYER.* A middle-aged man seen in profile to the right, dressed in a white fur-trimmed mantle, his hands clasped in adoration; shaded brown background. (*Gimpel Estate*) *Arched panel: 16 x 11½ inches*

[See illustration]



[NUMBER 51]

350

MARCELLIUS KOFFERMANS

FLEMISH: 1549-1579

51. *THE SCOURGING OF CHRIST*. The Savior in a golden brown gown, His hands tied crosswise in front of Him, is being dragged forward by Roman soldiers, their halberds outlined against a nocturnal sky. A mad beggar, in yellow shirt, is seated in the grass at the Savior's feet, and is hailing Him.

Panel: 8 x 6 inches

[See illustration]



325- MAESTRO DEL BAMBINO VISPO

FLORENTINE: EARLY XV CENTURY

52. *MADONNA AND CHILD*. The Virgin is seated on a Gothic throne, elaborately decorated with mosaic. She is dressed in a blue mantle over a gold-embossed brocade gown, and wears a crown atop her wimple, which almost completely covers her fair hair. On her lap is seated the fully clad Child, Who stretches His right hand towards an unseen donor, as if in greeting. *Bulino* halos on a gold ground. (*Deichmann*)

Panel: 46½ x 21½ inches

[See illustration]



625-

JACOBELLO DEL FIORE

VENETIAN: fl. 1385-1439

53. *VIRGIN AND CHILD*. The enthroned Virgin is seated holding the Child on her right knee; He is partially covered with a red cloth, His right hand raised in blessing, the other presenting an open missal. Two angels in devotion are peering through openings at each side of the Gothic throne. (*Gimpel Estate*)

Panel: 61½ x 30 inches

Note: Jacobello (or Jacopello) del Fiore is of great historical importance as the virtual founder of the Venetian School of painting. His work has been studied extensively by Dr. Leo Planicig.

Compare Evelyn Walsh Philipps, *Venetian Art*, London, 1912, p. 16

[See illustration]

RAFFAELLINO DEL GARBO

FLORENTINE: 1466-c. 1524

54. MADONNA AND CHILD WITH S. JOHN AND AN ANGEL.

Three-quarter-length figure of the Virgin, seated upon a parapet to half left, holding the Child in a transparent tunic Who stands upon her knee, resting His head against her cheek. She wears a green mantle lined in lighter green, with a veil wimple and striped scarf, and holds an open gospel in the left hand. At the left is the infant S. John in hair shirt and red mantle, with hands folded in adoration; at the right, an angel, seen behind the parapet, in violet gown with red sleeves. Landscape background with trees and buildings and distant mountains. (McCarty)

Tondo: diameter 35 inches

From the Reinhardt Galleries, New York

Collection of Isabel Van Wie Willys, Parke-Bernet Galleries, Inc, 1945

Illustrated in Ralph Flint, *John N. Willys Collection, International Studio* February, 1925, vol. 80, p. 367 (erroneously captioned as by Lorenzo di Credi)

Recorded in Bernhard Berenson, *Italian Pictures of the Renaissance*, 1932, p. 479 (described erroneously as *Madonna and Two Angels*)

Recorded in Bernhard Berenson, *Pitture Italiane del Rinascimento*, 1936, p. 411 (described erroneously as *Madonna e due Angeli*)

[See illustration]



[NUMBER 54]

100-
MATTEO BALDUCCI

UMBRO-SIENESE: fl. 1517-1554

55. *ALLEGORIES OF THE SEASONS: SERIES OF THREE CIRCULAR PANELS*. [A.] *SPRING*. Garden landscape framed by leafy trees, with a maiden standing between two flower beds in an enclosure bordered by low, trellised fences. She wears a white gown with scarlet underdress, fluttering in the breeze, her light hair wreathed with leaves, and holds a bunch of blue-gray flowers in her right hand. Scattered red and white flowers lie at her feet. Inscribed on cartel at lower centre *ver*. *Panel: diameter 20 1/4 inches*

[B.] *SUMMER*. Nude figure standing before a field of barley in the moonlight, her head inclined to the left with flaxen hair bound with a gray scarf; she holds a staff in the left hand, and stalks of barley in her right hand. Slender dark leafy branches of trees frame a view of the quiet surface of a river or lake in the background. Inscribed on cartel at lower centre *aestas*. *Panel: diameter 20 inches*

Note: The scene takes place at night, and it need not be emphasized how rare it is to find such an effect of light in the work of one who still ranks as a 'primitive'. An influence of Beccafumi's dusky scheme of illumination can perhaps be traced on this point.

[C] *AUTUMN*. A youth, half-nude, wearing a scarlet cap and half of a blue-green robe and scarlet undergarment. He holds a staff entwined with grapevine and is seated on a stone bench beneath a grape arbor. In the background, a blue landscape of low hills, and blue-gray sky shading to rose at the horizon. Inscribed on cartel at lower centre *autumns*. *Panel: diameter 20 inches*

Note: The present series of three tondos was originally part of a set of allegories of the Four Seasons, the fourth tondo, Winter, being in the Château of Chaalis, an annex of the Musée Jacquemart-André, near Paris. The attribution to Balducci has been given by Prof. Tancred Borenius (*v.i.*) who published them for the first time in 1922: "That Matteo Balducci should be recognized as the author of these charming idyllic compositions—in which the tradition of the Mediaeval Calendar illuminations is still fully alive—seems to me evident from a comparison of the types of face and treatment of the landscape with what we find, for instance, in Lord Crawford's *Diana and Actaeon* and *The Flight of Cloelia* in the Morelli collection. Originally the four tondos were perhaps meant to decorate the walls of a room, rather than the ends of a pair of cassoni . . ."

The panels have been assembled from different sources, *Summer* from the collection of D. G. Rossetti and Cecil Lawson, London, purchased from F. Richardson in 1921, and *Spring* and *Autumn* from Arthur Ruck, Esq., London, in 1919.

Collection of William Harrison Woodward, Parke-Bernet Galleries, Inc, 1945

Exhibited at the Burlington Fine Arts Club, London, 1923-4, nos. 83-5

Exhibition of Italian Art, Royal Academy, Burlington House, London, 1930, no. 953 (tondo, *Summer* only)

On loan at the Museum of Fine Arts, Boston, Mass.

[Continued]



[NUMBER 55]

Number 55—Concluded]

Described and illustrated in Tancred Borenius, *Unpublished Cassone Panels*, Burlington Magazine, vol. xli, July 1922, pp. 18 and 21 and plate

Described and illustrated in Paul Schubring, *Cassoni Truhen und Truhenbilder der italienischen Frührenaissance*, 1923, vol. I, p. 428, nos. 945-6-7, vol. II, nos 945-7, plate CCV

Described and illustrated in Tancred Borenius, *Some Reconstructions*, Apollo Magazine, vol. II, October 1925, pp. 200-203, ill. p. 202

Described and illustrated in Piero Misciattelli, *La Donna Senesi del Rinascimento*, La Diana, 1927, vol. 2, part IV, pp. 253-4, ill. opp. pp. 347 and 248

Described and illustrated in W. G. Constable, *Paintings by Italian Masters*, 1928, pp. 3-4, plates 3, 4, and 5

Described in *A Commemorative Catalogue of the Exhibition of Italian Art*, edited by Lord Balmiel and Kenneth Clark, 1931, vol. I, p. 148, no. 430 (Summer only)

Recorded in Bernhard Berenson, *Italian Pictures of the Renaissance*, 1932, p. 38

Recorded in Bernhard Berenson, *Pitture Italiane del Rinascimento*, 1936, p. 33

[See illustrations on the preceding page]

JACOPO DE CAROLIS

FRENCH: XV CENTURY

56. *MADONNA AND CHILD*. The Virgin, wearing a blue cloak, is seated on a throne, her right arm embracing the nude Child on her right knee; full-length figures of angels with musical instruments on either side of the throne form an almost symmetrical border; *bulino* gold halos and ornaments; gold embossed background. Signed on bottom JACOB DE CAROLIS *pitator brinonie pinxit*. (Gimpel Estate) Cradled panel: 81 x 44 inches

Note: The rare painter Jacopo de Carolis has been studied by Charles Sterling in *Les Peintres du Moyen Age*, 1941, in a chapter on the *école des Pyrénées Orientales*. He apparently came from Aix, and worked at Brignoles (cf. the inscription on the present painting) from 1436 to 1453, and is much influenced by the work of the Catalan School.

Collection of Prince Demidoff

Illustrated in *Les Documents d'Arts principauté de Monaco*



[NUMBER 57]

1500

HERRI MET DE BLES

FLEMISH: 1480-1550

57. *THE WAY TO CALVARY*. In an enclosure before the fortified walls of a sprawling distant town, a cortège of armed mounted Orientals is following the Savior, Who has collapsed before a tree under the burden of the Cross, while henchmen scourge Him; spectators of every description watch the scene from the left. Vignettes of the Crucifixion with the two thieves, at upper left, and the holy women with the fainting Virgin in the centre, may be discerned in the crowded composition. (*N. Y. Private Collector*)

Cradled panel: 32½ x 45 inches

[See illustration]

HERRI MET DE BLES

FLEMISH: 1480-1550

300- 58. *CHRIST AT GALILEE*. Bizarre rocky formations on each side of the lake screen a wooded valley in the foreground, where crowds of Oriental figures proceed in haste towards the stormy embankment; on part of a ship's wreck, the Savior stands, His right hand raised, preaching to the multitude. Men are furling a sail in a boat at the left. (*N. Y. Private Collector*)

Cradled panel: 30½ x 46 inches

SOUTH GERMAN SCHOOL

CIRCA 1500

255- 59. *S. DOROTHY*. Full-length figure of the Saint, in red gown with white under-sleeves and gold-bordered breast-cloth; a wreath of roses adorns her long fair hair, which falls over her shoulders. In her right hand she carries a basket of roses; the left, she extends to an infant, garbed in white damask with green collar, who stands on her mantle. Embossed gold background. (*Deichmann*)

Panel: 40 x 20 inches

GOTHIC AND RENAISSANCE SCULPTURES

FRENCH SCHOOL

XIV CENTURY

60. *HEAD OF AN APOSTLE: Polychromed Limestone*. Bearded head with long formalized curls and delicate features; remains of old polychrome. Has wood plinth. (*Gimpel Estate*)

Height 8½ inches

SCHOOL OF THE LOIRE

XVI CENTURY

92- 61. *HEAD OF A WOMAN: Limestone*. Serene head of a beautiful woman, probably representing a goddess, with wavy hair drawn tightly around the head, under a veil. Has plinth. (*Gimpel Estate*)

Height 8¾ inches

FRENCH SCHOOL

LATE XIII CENTURY

62. *VIRGIN ENTHRONED: Gilded and Polychromed Wood*. Armless seated figure, wearing veil, golden robe and red cloak, enthroned on a cushion and bench supported by slender pillars, the ends in the form of rosaces, a rare feature. Has oak plinth. (*Gimpel Estate*)

Height 27 inches



[NUMBER 63]

[NUMBER 64]

110-
SCHOOL OF THE ILE DE FRANCE

XV CENTURY

63. *HEAD OF AN ANGEL: Polychromed Limestone.* Tonsured head with a coiffure consisting of a formal wreath of curls, slightly tilted and with faintly smiling expression; remains of old polychrome. Has porphyritic marble plinth. (Gimpel Estate)

Height 8½ inches

[See illustration]

90-
SCHOOL OF RHEIMS

XIII CENTURY

64. *ANGEL: Polychromed Stone.* Three-quarter-length figure with wavy hair hung with tight curls, and wearing a loose flowing garment; armless, but probably an Annunciation figure; small traces only of polychrome. Has wood plinth. (Gimpel Estate)

Height 20 inches

[See illustration]

SCHOOL OF RHEIMS

XIII CENTURY

225- 65. *VIRGIN: Polychromed Wood*. Tall slightly swaying figure with long flowing tresses and high-waisted robe caught up in the left hand; lacking the right forearm and part of the left; remains of rose and sky blue polychrome. (*Gimpel Estate*)
Height 61 inches

Exhibited at the Brooklyn Museum, Brooklyn, N. Y., 1938

[See illustration]

SIENESE SCHOOL

LATE XIV CENTURY

350- 66. *ANGEL AND VIRGIN OF THE ANNUNCIATION: Polychromed Wood*. Two full-length figures, one of the Angel in bluish green robe and red cloak, with iron wings, his right hand slightly raised in greeting; the other of the Virgin in red robes and blue hooded cloak, the right forearm missing, holding an open missal in her left hand. Full polychromy of somewhat later date. Have wood plinths, apparently original. (*Gimpel Estate*)

Heights 45 and 43½ inches

FRENCH SCHOOL

XIV CENTURY

110- 67. *ANGEL: Polychromed Wood*. Standing robed figure with a cap of wavy hair, lacking the right forearm, the face resting on the left hand; rich old green and rose polychrome. (*Gimpel Estate*)
Height 40 inches

SOUTH GERMAN SCHOOL

XIV CENTURY

130- 68. *MOURNING VIRGIN: Gilded and Polychromed Wood*. Slender standing figure with downcast head, wearing hooded robe, the left hand grasping the right wrist, the right hand holding listlessly an open missal; remains of light blue and red polychrome and gilding. (*Gimpel Estate*)
Height 38 inches

FRENCH SCHOOL

XIV CENTURY

100- 69. *VIRGIN AND CHILD: Polychromed Wood*. Standing crowned figure wearing red robe, draped blue cloak, and white headveil, which the Child, Who is held upon His mother's left arm, is grasping; plentiful polychrome, probably of the fifteenth or sixteenth century. (*Gimpel Estate*)
Height 36½ inches



[NUMBER 65]



[NUMBER 70]

SOUTHERN FRENCH (OR SPANISH) SCHOOL

LATE XIII CENTURY

70. *CRUCIFIXION: Polychromed Wood.* Gaunt figure with spread arms, the bare emaciated torso showing the ribs and draped in a cloth below the loins, the feet already in the crossed position; upon a plain pine cross. (*Gimpel Estate*)

Total height 64 inches

[See illustration]

GERMAIN PILON

FRENCH: 1535-1590

70- 71. *REBECCA*: *Marble*. Full-length figure walking towards the right, with long wavy tresses, wearing a flowing robe and tunic and carrying a pitcher in her right hand. Has plinth with moss green velvet panel. (*Gimpel Estate*)

Height 26½ inches

ALESSANDRO VITTORIA

VENETIAN: 1525-1608

200- 72. *PORTRAIT OF A SENATOR*: *Terra Cotta Bust*. Head and shoulders of a bearded man wearing a gown and ruffed collar, marbleized wood plinth. (*Gimpel Estate*)

Height 22½ inches

JEAN-ANTOINE HOUDON

FRENCH: 1741-1828

200- 73. *PORTRAIT OF CHRISTOPH VON GLUCK*: *Terra Cotta Bust*. Head-and-shoulders portrait with tousled hair, the head turned towards the left shoulder; wearing a coat and open frilled shirt. On round marble socle. (*Gimpel Estate*)

Height 19 inches

Christoph Willibald von Gluck (1714-87), celebrated German composer, made his home in Vienna, where he was appointed court chapel master by Maria Theresa and where he composed his operas. The production of his *Iphigénie en Aulide* (1774) was accomplished in Paris with the support of Marie Antoinette; Rousseau was also an active supporter of Gluck. *Armide* (1777) and especially *Iphigénie en Tauride* (1779) established his success.

An account of Houdon's sculptures of Gluck, together with an illustration of the present subject, may be found in Georges Giacometti, *La Vie et l'Oeuvre de Jean Antoine Houdon*, n.d., vol. II, p. 61.

FRENCH AND OTHER NINETEENTH CENTURY PAINTINGS

LUDWIG KNAUS

GERMAN: 1829-1910

74. *PORTRAIT OF A BOY*. Head and shoulders of a little blond boy with rosy cheeks and dimples; depicted *en face*, wearing a large ruff over a black suit, a medal suspended around his neck. Reddish brown background. Signed at upper right L. KNAUS.

Panel: 9¼ x 7 inches

RICHARD PARKES BONINGTON

BRITISH: 1801-1828

525 75. *LE PONT DE MORET*. An arched stone bridge leads to a medieval walled town, in front of which a slate-roofed tower is seen; a scaffold at the right, and women with their laundry at the river bank in the foreground. (*Gimpel Estate*)

9½ x 13½ inches

ANTON MAUVE

DUTCH: 1838-1888

125 76. *RAINY DAY*. A rain-soaked rutted road, with a horse and cart standing at the left sheltered by trees. In the middle distance, a fence enclosing a green field; luminous cloudy sky. Signed at lower right A. MAUVE. (*L. I. Private Collector*)

15¼ x 11¾ inches



[NUMBER 77]

1100- GUSTAVE COURBET

FRENCH: 1819-1877

77. *LANDSCAPE*. A long thatch-roofed buff walled barn with brick chimney is depicted on a luxuriant green pasture, amid fruit trees in full blossom at either side. Signed at lower right G. COURBET. (*Stakgold*)

18½ x 25 inches

[See illustration]

400 JEAN CHARLES CAZIN

FRENCH: 1841-1901

78. *LANDSCAPE*. A cluster of small fishing huts, illuminated by the sun's rays, huddled on a field and encircled by an enclosure of low bushes; a rowboat at the left, with a haystack in the extreme background, where a rainbow fades into a cloudy gray sky. Signed at lower left J. C. CAZIN.

18 x 22 inches

JEAN CHARLES CAZIN

FRENCH: 1841-1901

50- 79. *VILLAGE STREET AT SUNSET*. A sandy lane stretches into the foreground through a peaceful fenced hamlet, dominated by a church; at the right, a village pond overshadowed by lofty trees; farm buildings, with an unfinished brick structure at the extreme right. Signed at lower left J. C. CAZIN.

19½ x 25 inches

20- LOUIS GABRIEL EUGENE ISABEY

FRENCH: 1803-1886

80. *LES CHATELAINS*. In the inner courtyard of a fortified castle, villagers are assembled to welcome cavaliers and their ladies who are grouped at the right, two of them, astride chargers, dressed in picturesque contrasting plumed hats and colorful seventeenth century garb. Signed at lower right E. ISABEY, and dated '76. (*Stakgold*)

21¾ x 17¾ inches

70- JULES DUPRE

FRENCH: 1811-1889

81. *AUTUMN GLOW*. A wide lawn, with old trees in russet autumn foliage, extends into the foreground; a glimpse of a small white house with red roof, partially covered by shading boughs in the rear. Signed at lower right JULES DUPRÉ.

21 x 29 inches

From Bernheim jeune & fils, Paris

300- ANTOINE VOLLON

FRENCH: 1833-1900

82. *SEASCAPE*. A sandy beach with huts, sand dunes at the left, with fishing boats stranded in patches of water which flood the foreground; in the distance, the white sails of other vessels are outlined against a dark blue sky, storm clouds overshadowing the scene. Signed at lower right A. VOLLON. (*N. Y. Private Collector*)

31 x 41 inches



[NUMBER 83]

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

83. *ALLEE DANS LE BOIS DE VILLE D'AVRAY*. Huge leafy trees with bushy undergrowth at each side of an emerald green meadow where two peasant women, one carrying a bundle of fagots on her back, stand conversing, cows at their side; in the central background a lake, bordered by an unpretentious castle. Signed at lower left C COROT. (*Gimpel Estate*) *Arched canvas: 61 1/4 x 44 inches*

Note: This painting was executed in 1847, as a birthday present to the artist's mother.

Recorded and illustrated in Robaut, *L'Oeuvre de Corot*, 1905, vol. II, pp. 210-211, no. 601

[See illustration]



[NUMBER 84]

ADOLF SCHREYER

GERMAN: 1828-1899

84. *ARABIAN HORSEMEN*. In an enclosure, a youthful Arab in red cloth is seen astride a white charger in profile to the right, where, before a well, a bearded man in a burnoose is standing, his black horse only partially visible; turquoise blue sky. Signed at lower right AD. SCHREYER.

32 x 26 inches

[See illustration]



[NUMBER 85]

700
WILLIAM J. SHAYER, SR.

BRITISH: 1788-1879

85. *THE INN*. A horseman, astride a white horse, has halted and is conversing with a couple at the door of an inn; a huntsman, his game flung over his shoulder, is feeding the horse; three dogs in the foreground look on. Signed at lower left W SHAYER. (*Driscoll*)

30 x 25¼ inches

[See illustration]

FERNAND PAILLET

FRENCH: 1850-1918

0- 86. *LADY PLAYING THE HARP*. Three-quarter-length portrait of a young lady seated, slightly turned to the left and looking at the observer; she plucks the strings of an ornate golden harp. Her powdered hair is tied with a light blue ribbon; over her low-cut white dress, she wears a blue silk *changeant* frock with brass buttons. Signed at lower right PAILLET, and dated '09. (*N. J. Private Collector*)

Pastel: 31 x 26½ inches

Exhibited at the Paris Salon, 1910

25- PAUL JEAN CLAYS

BELGIAN: 1819-1900

87. *CALM OFF ANTWERP*. A fishing schooner flying the Dutch flag, with two rowboats approaching at the right; in the distance, sailboats on either side before a blue cumulus sky. Signed at lower right P. J. CLAYS. (*Driscoll*)

Panel: 21 x 16 inches

JEAN BAPTISTE CAMILLE COROT (ATTRIBUTED TO)

FRENCH: 1795-1875

00- 88. *STILL LIFE*. Two herrings are placed crosswise on a white table cloth; behind them, at the left, a teapot before a dark brown background. Signed at the upper left COROT. (*Carmichael*)

14½ x 18 inches

00- GEORGE HEALY, N.A.

AMERICAN: 1813-1894

89. *GEORGE WASHINGTON*. Head of the President after Gilbert Stuart, in black coat and white stock, slightly to the left and looking at the observer. (*Gimpel Estate*)

17 x 13¼ inches

70- RALPH ALBERT BLAKELOCK, N.A.

AMERICAN: 1847-1919

90. *SUNSET OVER THE POND*. Dense trees surround a clear woodland lake beside which a log cabin stands in the centre foreground; at the right, a russet slope reflects the golden glow of the evening sky. Signed at lower right R. A. BLAKELOCK.

12 x 20 inches

[END OF SALE]

\$53930-

PARKE-BERNET GALLERIES • INC

*designs its catalogues and direct.
all details of illustration, text
and typography*

PRINTED BY
PUBLISHERS PRINTING COMPANY
NEW YORK

M. M. A.
LIBRARY
RECEIVED

DEC 13 1949